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ABSTRACT

The purpose of this Child Development Associate (CDA) training module is to help the CDA intern learn to appreciate and share children's literature with preschool children. Objectives are stipulated, activities for each objective are suggested, and an assessment checklist is provided. Also included is a study guide, which outlines (1) the importance of literature for children, (2) how to make the library an inviting spot for children, (3) general categories of books, (4) the importance of pictures or illustrations, (5) the need to have books treated with respect, (6) the art of story telling, and (7) ideas for creating stories with children. A supplement includes story starters, ideas for making puppets, a sample flannel board story, a list of sources for inexpensive children's books, a list of books children might like, and a list of winners of the Newbery and Caldecott awards. (Author/SS)

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Competency Based Training Module #37

LITERATURE FOR PRESCHOOL CHILDREN

by

Carolyn Brownrigg

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NOTE TO THE INTERN:

This CDA training module has been prepared as a guide for you and your CDA Advisor to help you to develop certain practical skills necessary for your work in an early childhood center. Although it contains many useful ideas, it is not intended to be a self-study program. Many decisions about your training experiences are left up to you and your CDA Advisor. The activities given in this module are "suggested" activities, and should be used if they are appropriate to your learning needs. You or your Advisor may come up with other activities more appropriate for your particular situation, children, or background of experience and training.

Your Advisor will evaluate your performance in each of the objectives. S/he may do so right away on the basis of skills you already have, or s/he may evaluate you after you have done some learning activities, or both. If you think you already have the skills required by some of the objectives, you should ask to be evaluated right away. You may not have to do any activities for some of the objectives. You do, however, have to demonstrate the required skills for your advisor; you cannot just tell s/him that you have the skills. If your advisor has already observed some of the skills before you entered this module, s/he may check you off on those skills without further observation.

When your Advisor has evaluated your performance in an objective area as satisfactory, s/he will initial and date that objective as completed in your copy of this module. When all of the objectives have been initialled, you have completed the requirements of this module and have earned credit. Keep this module as your permanent record of completion, and as a reference to use in your classroom.

As you can see, how fast you are able to complete this module depends on a lot of things; how much time and effort you can put into it; how much help your Advisor can give you; how much experience and training you have already had.

The Arizona/Nevada HSST/CDA Program hopes that you find your participation in CDA a valuable and practical training experience. We would appreciate any suggestions you may have for improvements in the training program and in this module.

LITERATURE FOR PRESCHOOL CHILDREN

CDA TRAINING MODULE #37

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This module relates to the following CDA Competencies:*

B. ADVANCE PHYSICAL AND INTELLECTUAL COMPETENCE

C. BUILD POSITIVE SELF-CONCEPT AND INDIVIDUAL STRENGTH

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* for reference, see the Arizona HSST/CDA "CDA Assessment"

LITERATURE FOR PRESCHOOL CHILDREN

INTRODUCTION

Can you remember as a child sitting in a cozy spot while you heard a relative or friend tell stories? Perhaps the stories were of family adventures or legends handed down through many years. If you listened to story telling when you were young, you can probably remember what you heard - the stories became special for you, just as they were special for the story teller.

Or perhaps you recall the happy, secure feeling of hearing someone you liked reading books aloud for you. You probably had some favorite books you remember with satisfaction.

This module will help you learn to appreciate and share children's literature, both written (books) and the oral tradition of story telling with your children.

Through literature your students can find pleasure, sensitivity toward life, and increased knowledge.

OBJECTIVES, ACTIVITIES, ASSESSMENT

CDA Intern's Name_____

Date of Entry_____Date of Completion_____

OBJECTIVES	SUGGESTED ACTIVITIES
1. The intern will demonstrate an awareness of the value books and stories have for preschool children. ASSESSMENT _____ date/initial	1. Read the Study Guide. a. Become familiar and comfortable with your closest library. Select fiction, mood, poetry, and information books you think your students would enjoy. (Ideally three books per child should be kept in your classroom.) b. Take frequent field trips throughout the year to your library. Let your students exchange and choose books for the classroom. c. Read or tell a story to a small group each day. Make sure you know and like the book or story.
2. The intern will demonstrate the art of story telling. ASSESSMENT _____ date/initial	2. Refer to Section VI of the Study Guide. a. Find a book, myth, legend or make-up a story to tell to your children in small groups.
3. The intern will demonstrate the skill of reading a book aloud to a small group. ASSESSMENT _____ date/initial	3. Refer to Section VII of the Study Guide. a. Find books you think your children would enjoy hearing and share them in a small group.
4. The intern, with help from the children, will create an original story. ASSESSMENT _____ date/initial	4. a. Read a favorite story to the group and get student ideas for a new adventure involving the main character in the story. b. Write down student suggestions on a large sheet of paper. Let students illustrate the story. c. Or follow another suggestion from "Story Starters" in the Supplement.

OBJECTIVES	SUGGESTED ACTIVITIES
5. The intern will create a comfortable, inviting library area.	5. Refer to Sections II-B and II-C of the Study Guide
	a. Make the library area more comfortable by using pillows, rugs, etc.
ASSESSMENT	
_____ date/initial	b. Display books in such a way that children will be anxious to read or look at them.
6. The intern will demonstrate proper care of books.	6. a. Allow books to be handled as much as children want.
ASSESSMENT	b. Remove damaged books which have missing pages or which can not be repaired.
_____ date/initial	

LITERATURE FOR PRESCHOOL CHILDREN

STUDY GUIDE

I. Literature is important for children.

A. It provides pleasure for the listener or reader.

B. It provides an outlet for emotions or feelings felt by the child. (Being afraid of school is shared by almost all of us at one time or another. SHAWN GOES TO SCHOOL by Petronella Breinburg tells of Shawn's first experiences with preschool.)

C. It provides knowledge of the world all around. (In GILBERTO AND THE WIND by Marie Hall Ets, Gilberto tells of his experiences with wind.)

D. It can help to satisfy a need for stability in the child's life. (The repeated reading or telling of favorite books or stories throughout the year can heighten the child's feeling of security at school.)

E. It can increase sensitivity for feelings of others. (The frightening knowledge of being lost can be felt by seeing the word-less book LOST by Sonia O. Lisker.)

II. Make your library area an inviting spot where your children will want to spend time looking at books or listening to stories.

A. Make the library area a relaxing and comfortable place away from noise and distractions. (Screens and wall hangings help create privacy.)

B. Make your library area comfortable by using:

1. Pillows.

2. Bean bag chairs.

3. Fluffy rugs or sheep skins.

4. Matresses covered in cheerful fabric.

5. Two or three child-sized chairs tied together, padded, and covered in a colorful fabric.

6. Posters, children's art work, reproductions or real paintings.

7. Plants.

8. Reading lofts.

9. Large appliance cartons for individual hide-aways for reading.

C. Make book displays appealing and enticing for children by:

1. Keeping books and displays at the child's level.

2. Changing the display often.

3. Using colorful fabric or paper as a table cover where books are displayed.

4. Making hanging displays from sturdy fabric in a big pocket-chart design.

5. Grouping books with a similar subject (like horse stories or alphabet books). This can help create interest in the subject and show children that many books are available.

D. Use a tape recorder (if possible) for children to record their own stories and have tapes of stories you have recorded for students to listen to in the library area.

III. Books for your classroom fall into four general catagories including: information, mood, fiction and fantasy, poetry.

A. Information books tell about the natural, scientific, and man-made world. They should be accurate and written in a way that is appealing to young children. (Example: Dinosaur Time by Peggy Parish; Harper and Row, Publishers, 1974.)

B. Mood books give children more insight into something they know about through a feeling created with pictures and descriptive words. (Examples: Dawn by Shulevitz Uri; Farrar, Straus, Jiroux, 1974; and Gilberto and the Wind by Marie Hall Ets; The Viking Press, 1963.)

C. Fiction tells a story which is not true, but is believable; it gets the reader or listener involved. (Example: Madeline by Ludwig Bemelmans; Viking Press, 1940.) Fantasy may be completely unreal and unbelievable; it encourages the child to speculate: "What if....."(the world was not the way it is; what if people had wings; what if whole cities could be build on a speck of dust?) (Example: Where the Wild Things Are by Maurice Sendak; Harper and Row, 1970.)

D. Poetry uses words with special sounds and rhythms to create enjoyment. (Example: The Cat In The Hat by Dr. Seuss; Random House, Inc., 1957.)

IV. Pictures or illustrations are important in books for young children.

A. The illustrations should show what is happening in the story and should appear on the page where the action is described.

B. The illustrations should accurately represent the words or text of the book. (A drawing of a red wagon when the book is about a blue wagon is unacceptable.)

C. Children seem to appreciate illustrations with bold lines, however whether the pictures are in black and white or color doesn't matter as long as they are exciting to see.

V. Books need to be handled, but treated with respect.

A. A well-liked book will become somewhat ragged and a little dirty with many fingers turning each page - but that's what the book is for!!!

B. Books should be put back in place after use, so that they are not accidentally stepped on or forgotten.

C. Books with pages missing or books which cannot be repaired should be taken out of your class library.

VI. Story telling is indeed an art and important to share with your students.

A. The oral tradition of story telling can include the retelling of a book, legend, myth, or an original story which you make.

B. Telling a story well takes practice, so that names and happenings unfold smoothly as you talk.

1. Choose a story which you like and will enjoy telling.

2. Choose a story suited to your children, one which is not too long or complicated, and which will appeal to them (perhaps a legend from their culture or favorite book retold with flannel board characters.)

3. Give an introduction which immediately arrouses interest and curiosity. ("What would you do if you wanted to go across a bridge and there was a terrible monster, a troll, under it? Once three billy goats had that same problem.")

4. Practice telling your story many times before sharing it with the children. Taping your story, listening for errors, expression in your voice, and the speed with which you speak, then re-taping are good ways to improve story telling.

5. Look at yourself in a mirror as you practice, watching for facial expressions and body gesters (moving arms or hands, etc.).

6. Some story tellers use the expression in their voice, pauses in the telling, and hand gestures to create interest and emphasize points. See what works best for you and your students.

C. Props can be used to compliment your story. Try these:

1. Puppets.

2. Flannel board and flannel board characters.

3. Other visual aids like photographs or pictures.

4. Objects mentioned in the story.

D. Use variety in your story telling. Sometimes use props like puppets - other times use just your voice and body gestures. (Listening for fun is a worth-while activity for children.)

VII. Reading aloud to young children helps them enjoy literature.

A. Choose a book which you like and you think your children would like to hear. (Refer to the steps in Section VI-B of the Study Guide for practice before reading to the children.)

B. Sit with your children in a small group. See that everyone is comfortable before beginning.

C. Give the title and author.

D. Give an introduction which arrouses interest and curiosity. "What do you like to do on a snowy day? In this book, the Snowy Day written by Ezra Jack Keats, a little boy, just your age has lots of fun in the snow."

E. Hold the book open and at an angle which allows your children to easily see the illustrations.

F. Let your voice show that you are interested in the book too.

G. When you are finished reading, put the book back in the library display area, so children can look at it again. (It will probably be a popular book for some time.)

VIII. Creating a story with your children is a satisfying language development activity, as well as improving the self-concepts of everyone involved in making the book.

A. Stories need not be long or complicated. (A group of drawings by children showing their favorite food with a sentence on each page, such as: "Emerson says chocolate ice cream tastes great!" bound together in attractive paper is a fun book for children to read.)

B. You might try "story starters" which your children continue. ("You'll never guess what I saw hiding behind the big rock on the way to town." Then children guess and you write down their guesses. The children can make a picture of their guess which you make into a book with an attractive cover and title.) See the Supplement for additional "Story Starters".

C. You might try using the character or adventure in a favorite book to make a new story. (With Maurice Sendak's book, Where The Wild Things Are, what other mischief could Max do besides chasing the dog, talking back to his mother, and hammering nails in the wall?)

RESOURCES FOR FURTHER STUDY

1. Baker, Katherine Read, ed. IDEAS THAT WORK WITH YOUNG CHILDREN. Washington, D.C., National Association for the Education of Young Children, 1974.

2. Cohen, Monroe D., ed. LITERATURE WITH CHILDREN. Washington, D.C., Association for Childhood Education International, 1972.

3. Fritz-Gerald, Carolyn and Dolores Gunter. CREATIVE STORYTELLING FOR LIBRARY AND TEACHER AIDES. Dallas, The Leslie Press, 1971.

4. Fulton, Jean. MAKE A PUPPET AND USE IT. Albuquerque, New Mexico, South Western Cooperative Educational Laboratory, Inc., 1969.

5. Jacobs, Leland B., ed. USING LITERATURE WITH YOUNG CHILDREN. New York, Teachers Collage Press, 1965.

6. Larrick, Nancy. A PARENT'S GUIDE TO CHILDREN'S READING. New York, Bantam Books, Inc., 1975.

7. Pitcher, Evelyn Goodenough and others. HELPING YOUNG CHILDREN LEARN. 2nd ed., Columbus, Ohio, Chas A. Merrill Pub. Co., 1974.

8. Read, Katherine B. THE NURSERY SCHOOL: A HUMAN RELATIONSHIPS LABORATORY. Philadelphia, W.B. Saunders Company, 1971.

SUPPLEMENT

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SUPPLEMENT #1

STORY STARTERS

1. Here's Hoskie (hold up picture). There's no school today, so Hoskie is going to...

2. Lucinda is going to town (supply name of town in your area). What does she want to buy there?

3. If I were the teacher I would let all the children...

4. My favorite pet is a ....

5. Photographs or pictures can be story starters. Show a small group of children the picture. Talk about it, asking the how, when, where, and why questions. "Look at this big dog. Where do you suppose he's going? Do you think he belongs to anyone?"

SUPPLEMENT #2

PUPPETS

1. HAND-OUTLINE puppets are easy to make - just outline your hand on two pieces of felt or fabric and sew together.

2. FINGERS can serve as puppets with faces drawn on with paint or water color pens.

3. A CLOTHES HANGER stretched into a circle and covered with a piece of nylon hose with faces of features glued, sewn or painted on is also quickly made and can be held in front of the story teller's face at the "right moment" in the story.

4. PAPER PLATES with the character's features drawn or pasted on and held with a tongue depressor can be used in story telling.

5. PAPER SACK puppets are easily available and popular with children. Besides using them as masks or for hand puppets, a small (4 inches across) sack can be stuffed with cotton, etc., a stick pushed up through the stuffing and then secured with a rubber band. A second sack can serve as clothes for the puppet. Hair from yarn and decorations can be glued or painted on.

6. GLOVES are easily turned into puppets. Two fingers of the glove can serve as ears for a rabbit, donkey, dog, and other animal puppets. Mark the puppet features as the person wears the puppet, then put a piece of cardboard in place of the hand and glue features on the glove, folding back unnecessary glove fingers.

7. SOCKS quickly turn into puppets. Mark features while the sock is on the hand, then glue or sew on. A mouth can be inserted using a fairly thick material like felt.

8. STYROFOAM BALLS can serve as puppet heads with a hole dug out for a finger. Flat pieces of styrofoam can also be used for heads and attached with a stick or pencil.

SUPPLEMENT #3

FLANNEL BOARD CHARACTERS

Characters from the flannel board can be made entirely from felt or pellon with features glued or painted on in contrasting colors. In addition, characters can be cut from less expensive materials (like heavy paper) with a large piece of pellon in back to allow the character to stay on the flannel board.

POSSIBLE FLANNEL BOARD STORY

HOW THE BIG DIPPER
CAME TO BE

(A Legend of the Iroquois)

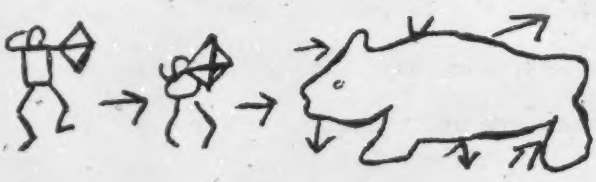
This is a story which the Indians tell their children in the winter months when the moon is bright and cold, and the trees are bare.

They say it happened many years ago.

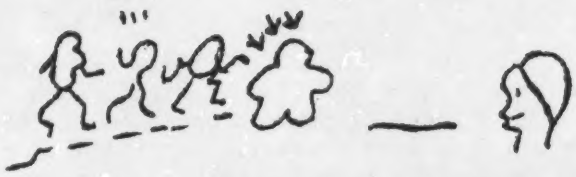
One day the hunters of the tribe discovered the tracks of a giant bear. The bear had circled the village in search of food.

"We must drive the bear away," said the Chief, "or he will steal our food. Our meat racks will be empty and we will be hungry."

The hunters shot at the bear but his fur was so thick that their arrows could not harm him. "What shall we do?" they asked.



At last three brave brothers spoke up. "We will drive the bear so far away he will never come back," they said.



For many moons the three brave brothers followed the bear. They walked and walked until they came to the edge of the world. (The Indians thought the world was a big turtle that carried people on his back as he crept around the sun.)

When the bear saw the hunters around him, he made a great jump from the earth to the sky. But the three brothers jumped after him. And there in the sky you can still see them, chasing the bear during the long winter months.

In the fall, of the year, when the bear gets ready to sleep for the winter, the hunters get near him. But he always manages to escape. And when the Indians see the Big Dipper in the sky, they say, "Look, look! The three braves are still chasing the great bear."

SUPPLEMENT #4

SOURCES FOR INEXPENSIVE CHILDRENS BOOKS

Here are some addresses of publishers who sell inexpensive paper back books. If you need books for your class, but do not have a great amount of money to spend, you might like to write the Circulation Editors of these publishing firms to get lists of books, prices and perhaps sample books. Since most of these firms deal in both inexpensive and more expensive books (hard cover), mention that you are interested in their paper back books suitable for young children of perhaps 3 through 8 years of age. Be sure to mention that the books are for school use (schools usually receive discounts), give your title, the name of your school, and if possible, write the letter on official letter-head stationary from your school district.

COLLIER BOOKS
Juvenile Paperbacks
866 Third Avenue
New York, New York 10022

SCHOLASTIC MAGAZINE BOOK SERVICE
50 West 44th Street
New York, New York 10036

PATHEON BOOKS, Division of RANDOM HOUSE, INC.
457 Hahn Road
Westminister, Maryland 21157

PRENTICE-HALL, INC.
Englewood, New Jersey 07632

THE VIKING PRESS, SEAFARER EDITIONS
625 Madison Avenue
New York, New York 10022

Sometimes you can find inexpensive, but enjoyable stories in nearby stores. Here are a few books from the "Little Golden Book Series" by Golden Press of Western Publishing Company, Inc. (Racine, Wisconsin) which your children might enjoy. Share your knowledge of other favorites with other CDA interns in your area.

THE LITTLE RED HEN by Evelyn M. Begley (1973) Fiction

LITTLE CROW by Caroline McDermott (1974) Fiction

THE WONDERFUL SCHOOL by May Justus (1974) Poetry

THE ANIMALS OF FAMER JONES by Leah Gale (1973) Information

SUPPLEMENT #5

BOOKS YOUR CHILDREN MIGHT LIKE

LOST by Sonia O. Lisker. Harcourt Brace Javanovich, 1975.
Picture story (no words) about a little boy who gets separated from his family at a zoo.

IN THE RABBITGARDEN by Leo Lionni. Pantheon, 1975.
Two rabbits are befriended by a snake.

WHERE THE WILD THINGS ARE by Maurice Sendak. Harper and Row, 1963.
A boy goes on a make-believe adventure to the land of the Wild Things.

THE SNOWY DAY by Ezra Jack Keats. The Viking Press, 1962.
Peter's fun in the snow.

GOODNIGHT MOON by Margaret Wise Brown. Harper and Row, 1947.
Story in verse about a young rabbit getting ready for bed and saying "good night" to many objects.

DINOSAUR TIME by Peggy Parish. Harper and Row, 1974.
Information book about different dinosaurs.

SOME OF THE DAYS OF EVERETT ANDERSON by Lucile Clifton. Holt, Rinehart and Winston, 1970. Poetry about the experiences of a six year old boy.

HARRIET AND THE PROMISED LAND by Jacob Lawrence. Windmill, 1968.
Biography in poetry about the life of Harriet Tubman who was born a slave.

THE STORY OF JOHNNY APPLESEED by Aliki. Prentice-Hall, Inc., 1963.
Interesting biography.

SOMETHING FOR THE MEDICINE MAN by Flora Hood. Melmont Pub., 1962.
A Cherokee girl gives a gift of violets to an old, bedridden Medicine Man.

SHAWN GOES TO SCHOOL by Petronella Breinburg. Thomas Y. Crowell Company, 1973.
Young boy wants to go to preschool, once there he becomes afraid.

NANNABAM'S FRIEND by Mary Perrine. Houghton Mifflin Company, 1970.
Nannabam herds sheep by herself for the first time. (Inaccurate illustrations.)

ON MOTHER'S LAP by Ann Herbert. McGraw-Hill Book Company, 1972.
Warm, human expereince of Eskimo boy rocking with his mother.

STEPHANIE AND THE COYOTE by Jack L. Crowder. Published by author, 1970.
Account of girl herding sheep with color photos, Navajo and English words.

THE BIRDS OF HANO VILLAGE - Hopi Tale. Hopi Action Program, 1974.
Written by Terrence Talaswaima. Birds help the people speaking the Hano language.

CHILD OF THE NAVAJOS by Semour Reit. Dodd, Mead, and Company, 1971.
Photos of boy in Rough Rock Elementary School. (Photos might be good for story starters.)

WHOSE MOUSE ARE YOU? by Robert Kraus. Collier Paperbacks, 1970.
Young mouse tells of family problems.

GILBERTO AND THE WIND by Marie Hall Ets. The Viking Press, 1963.
Little boy describes adventures with Wind.

PLAY WITH ME by Marie Hall Ets. The Viking Press, 1955.
Little girl learns to make friends with wild animals.

SUPPLEMENT #6

WINNERS FOR THE NEWBERY AND CALDECOTT AWARDS

I. Newbery Award: 1922-1975

1922 Award: THE STORY OF MANKIND. Hendrik Willem van Loon. Liveright.

1923 Award: THE VOYAGES OF DOCTOR DOLITTLE. Hugh Lofting. Lippincott.

1924 Award: THE DARK FRIGATE. Charles Hawes. Little, Brown.

1925 Award: TALES FROM SILVER LANDS. Charles Finger. Doubleday.

1926 Award: SHEN OF THE SEA. Aruthur Bowie Chrisman. Dutton.

1927 Award: SMOKY, THE COWHORSE. Will James. Scribner.

1928 Award: GAYNECK, THE STORY OF A PIGEON. Dhan Gopal Mukerji. Dutton.

1929 Award: THE TRUMPETER OF KRAKOW. Eric P. Kelly. Macmillan.

1930 Award: HITTY, HER FIRST HUNDRED YEARS. Rachel Field. Macmillan.

1931 Award: THE CAT WHO WENT TO HEAVEN. Elizabeth Coatsworth. Macmillan.

1932 Award: WATERLESS MOUNTAIN. Laura Adams Armer. Longmans.

1933 Award: YOUNG FU OF THE UPPER YANGTZE. Elizabeth Lewis. Winston.

1934 Award: INVINCIBLE LOUISA. Cornelia Meigs. Little, Brown.

1935 Award: DOBRY. Monica Shannon. Viking.

1936 Award: CADDIE WOODLAWN. Carol Brink. Macmillan.

1937 Award: ROLLER SKATES. Ruth Sawyer. Viking.

1938 Award: THE WHITE STAG. Kate Seredy. Viking.

1939 Award: THIMBLE SUMMER. Elizabeth Enright. Rinehart.

1940 Award: DANIEL BOONE. James Daugherty. Viking.

1941 Award: CALL IT COURAGE. Armstrong Sperry. Macmillan.

1942 Award: THE MATCHLOCK GUN. Walter D. Edmons. Dodd, Mead.

1943 Award: ADAM OF THE ROAD. Elizabeth Janet Gray. Viking.

1944 Award: JOHNNY TREMAIN. Esther Forbes. Houghton Mifflin.

1945 Award: RABBIT HILL. Robert Lawson. Viking.

1946 Award: STRAWBERRY GIRL. Lois Lenski. Lippincott.

1947 Award: MISS HICKORY. Carolyn Sherwin Bailey. Viking.

1948 Award: THE TWENTY-ONE BALLONS. William Pène du Bois. Viking.

1949 Award: KING OF THE WIND. Margauerite Henry. Rand McNally.

1950 Award: THE DOOR IN THE WALL. Marguerite de Angeli. Doubleday.

1951 Award: AMOS FORTUNE, FREE MAN. Elizabeth Yates. Aladdin.

1952 Award: GINGER PYE. Eleanor Estes. Harcourt.

1953 Award: SECRET OF THE ANDES. Ann Nolan Clark. Viking.

1954 Award: ...AND NOW MIGUEL. Joseph Krumgold. Crowell.

1955 Award: THE WHEEL ON THE SCHOOL. Meindert DeJong. Harper.

1956 Award: CARRY ON, MR. BOWDITCH. Jean Lee Latham. Houghton Mifflin.

1957 Award: MIRACLES ON MAPLE HILL. Virginia Sorensen. Harcourt.

1958 Award: RIFLES FOR WATIE. Harold Keith. Crowell.

1959 Award: THE WITCH OF BLACKBIRD POND. Elizabeth George Speare. Houghton Mifflin.

1960 Award: ONION JOHN. Joseph Krumgold. Crowell.

1961 Award: ISLAND OF THE BLUE DOLPHINS. Scott O'Dell. Houghton Mifflin.

1962 Award: THE BRONZE BOW. Elizabeth George Speare. Houghton Mifflin.

1963 Award: A WRINKLE IN TIME. Madeleine L'Engle. Farrar, Straus.

1964 Award: IT'S LIKE THIS, CAT. Emily Neville. Harper.

1965 Award: SHADOW OF A BULL. Maia Wojciechowska. Atheneum.

1966 Award: I, JUAN DE PAREJA. Elizabeth (Borten) de Trevino. Farrar.

1967 Award: UP A ROAD SLOWLY. Irene Hunt. Follett.

1968 Award: FROM THE MIXED-UP FILES OF MRS. BASIL E. FRANKWEILER. E.L. Konigsburg. Atheneum.

1969 Award: THE HIGH KING. Alexander.

1970 Award: SOUNDER. Armstrong.

1971 Award: SUMMER OF THE SWANS. Byers.

1972 Award: MRS. FRISHY AND THE RATS OF NIMA. O'Brien.

1973 Award: JULIE OF THE WOLVES. George.

1974 Award: THE SLAVE DANCER. Fox.

1975 Award: M.C. HIGGINS. Nancy Hamilton.

II. Caldecott Award: 1938-1975

1938 Award: ANIMALS OF THE BIBLE, A PICTURE BOOK. Illustrated by Dorthy P. Lathrop. Text selected by Helen Dean Fish. Lippincott.

1939 Award: MEI LI. Illustrated and written by Thomas Handforth. Doubleday.

1940 Award: ABRAHAM LINCOLN. Written and illustrated by Ingri and Edgar d'Aulaire. Doubleday.

1941 Award: THEY WERE STRONG AND GOOD. Written and illustrated by Robert Lawson. Viking.

1942 Award: MAKE WAY FOR DUCKLINGS. Written and illustrated by Robert McCloskey. Viking.

1943 Award: THE LITTLE HOUSE. Written and illustrated by Virginia Lee Burton. Houghton Mifflin.

1944 Award: MANY MOONS. Illustrated by Louis Slobodkin. Written by James Thurber. Harcourt.

1945 Award: PRAYER FOR A CHILD. Illustrated by Elizabeth Orton Jones. Written by Rachel Field. Macmillan.

1946 Award: THE ROOSTER CROWS... Illustrated by Maud and Miska Petersham. Macmillan.

1947 Award: THE LITTLE ISLAND. Illustrated by Leonard Weisgard. Written by Golden MacDonald, pseud. (Margaret Wise Brown). Doubleday.

1948 Award: WHITE SNOW, BRIGHT SNOW. Illustrated by Roger Duvoisin. Written by Alvin Tresselt. Lothrop.

1949 Award: THE BIG SNOW. Written and illustrated by Berta and Elmer Hader. Mcmillian.

1950 Award: SONG OF THE SWALLOWS. Written and illustrated by Leo Politi. Scribner.

1951 Award: THE EGG TREE. Written and illustrated by Katherine Milhous. Scribner.

1952 Award: FINDERS KEEPERS. Illustrated by Nicolas, pseud. (Nicolas Mordvinoff). Written by Will, pseud. (William Lipkind). Harcourt.

1953 Award: THE BIGGEST BEAR. Written and illustrated by Lynd Ward. Houghton Mifflin.

1954 Award: MADELINE'S RESCUE. Written and illustrated by Ludwig Bemelmans. Viking.

1955 Award: CINDERELLA, OR THE LITTLE GLASS SLIPPER. Illustrated and translated from Perrault by Marcia Brown. Scribner.

1956 Award: FROG WENT A-COURTIN'. Illustrated by Feodor Rojankovsky. Text retold by John Langstaff. Harcourt.

1957 Award: A TREE IS NICE. Illustrated by Marc Simont. Written by Janice May Udry. Harper.

1958 Award: TIME OF WONDER. Written and illustrated by Robert McCloskey. Viking.

1959 Award: CHANTICLEER AND THE FOX. Adapted from Chaucer's THE CANTERBURY TALES and illustrated by Barbara Cooney. Crowell.

1960 Award: NINE DAYS TO CHRISTMAS. Illustrated by Marie Hall Ets. Written by by Marie Hall Ets and Aurora Labastida. Viking.

1961 Award: BABOUSHKA AND THE THREE KINGS. Illustrated by Nicolas Sidjakov. Written by Ruth Robbins. Parnassus Press.

1962 Award: ONCE A MOUSE. Retold and illustrated by Marcia Brown. Scribner.

1963 Award: THE SNOWY DAY. Written and illustrated by Ezra Jack Keats. Viking.

1964 Award: WHERE THE WILD THINGS ARE. Written and illustrated by Maurice Sendak. Harper.

1965 Award: MAY I BRING A FRIEND? Illustrated by Beni Montresor. Written by Beatrice Schenk de Regniers. Atheneum.

1966 Award: ALWAYS ROOM FOR ONE MORE. Illustrated by Nonny Hogrogian. Written by Scrche Nic Leodhas. Holt.

1967 Award: SAM, BANGS AND MOONSHINE. Written and illustrated by Evaline Ness. Holt.

1968 Award: DRUMMER HOFF. Written and illustrated by Ed. Emberly. Prentice-Hall.

1969 Award: THE FOOL OF THE WORLD AND THE FLYING SHIP. Shulevitz.

1970 Award: SYLVESTER AND THE MAGIC PEBBLE. Steig.

1971 Award: A STORY - A STORY. Haley.

1972 Award: ONE FINE DAY. Hogrogian.

1973 Award: FUNNY LITTLE WOMAN. Lent.

1974 Award: DUFFY AND THE DEVIL. Zunach.

1975 Award: ARROW TO THE SUN. Gerald McDermott.